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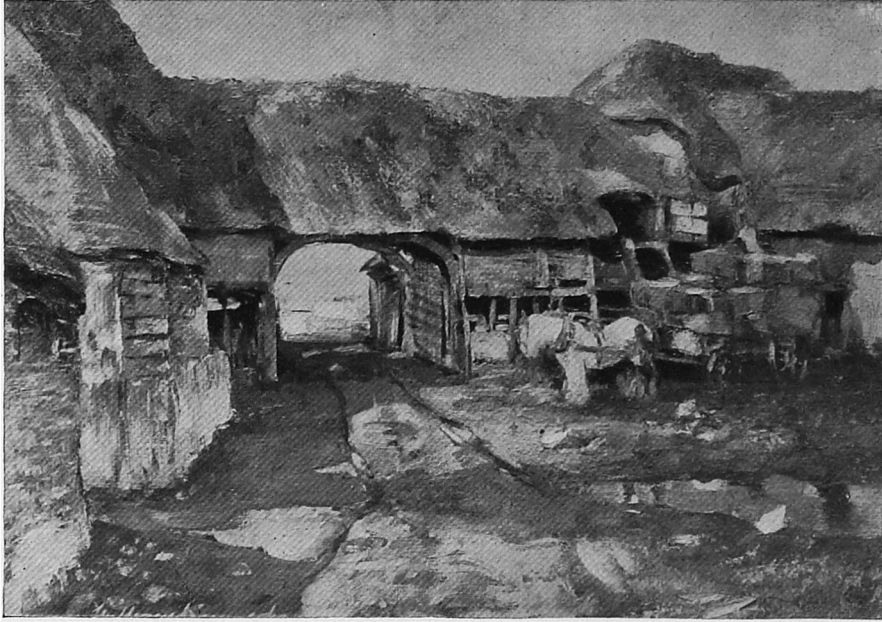
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will as soon as I finish my work at the Metropolitan Museum. Lace is an endless study and a very elevating one." This much of the chat of an enthusiast, who, perhaps, is the best living authority on the subject of laces in the world.

R. N. Y. C.



A BUCKINGHAMSHIRE FARMYARD
By William Kennedy

SCOTLAND'S DISTINCTIVE SCHOOL OF ART

During the last few months the American public has had the rare privilege of viewing in various leading cities notable examples of one of the most distinctive and distinguished schools of art Europe has produced — that commonly known as the Glasgow school; and it is to the acumen and commendable enterprise of Dr. Charles M. Kurtz of the Albright Gallery, in Buffalo, where the collection was first displayed, that credit is due for this revelation of what some of the gifted Old World painters are doing. Literally, it was Dr. Kurtz, so far as this country is concerned, who "discovered" the Glasgow men in Barcelona, Spain, where on the invitation of the local art lovers they were giving a select exhibition of their work. This was in 1894, when the names even of the greatest of the

NOTE—BRUSH AND PENCIL is indebted to the courtesy of the Matthews-Northrup Works, Buffalo, publishers of "Academy Notes," for the portraits of Glasgow men and the reproductions of Glasgow paintings used in this issue.

school were scarcely known on this side of the Atlantic. A year or so later a collection of one hundred and twenty-five canvases by representatives of the movement was shown by Dr. Kurtz in St. Louis, and taken thence to Chicago, Cincinnati, New York and Philadelphia; and now after ten years comes this second display under the same auspices. If Dr. Kurtz had done nothing more for art education in this country than to introduce here his favorite painters, he should be accorded thanks.

For these men, all Scotchmen and all in love with the country that gave them birth, are not weaklings, they are not copyists or imitators, they are not "topographical map-makers." They are men of virile strength, they are colorists of unusual ability, they are men of warm sympathy and deep insight, and, what is especially noteworthy, they are without exception men of sharply defined individual character — painters it is well for the world to know. It may be, as has been affirmed, that they are a twentieth century product of earlier influences, that in a measure they reflect Whistler, and the Japanese, and the Barbison men. But granted, if you please, that the output of their studios does show the influence of other schools and other workers, they are all pre-eminently Scotchmen and their art is essentially Scotch art.

It is not the intention here to deal with the work of the individual members of the school — this, for certain artists, at least, will be done later. BRUSH AND PENCIL is permitted to present to its readers typical pictures by some of the strongest men, and only a brief general account of the Glasgow movement will now be given. For this I am indebted for much of the information and many of the words used to Dr. Kurtz himself. First a few facts about the personnel of the school.

The group of painters constituting what is known as the Glasgow school, as Dr. Kurtz has pointed out, never has comprised a large number of men. Originally only twelve artists were associated in the movement. They were: Joseph Crawhall, Jr., David Gauld, James Guthrie, George Henry, Edward A. Hornel, John Lavery, W. Y. MacGregor, Arthur Melville, James Paterson, Alexander Roche, R. Macaulay Stevenson and Edward A. Walton. A little later, T. Millie-Dow and William Kennedy were added to the group, and D. Y. Cameron also became identified with it. Other men, working in sympathy, subsequently were included. Among them may be mentioned: Stuart Park, George Pirie, J. Whitelaw Hamilton, T. Corsan Morton, Grosvenor Thomas, J. Reid Murray, W. H. P. Nicholson, J. E. Christie, Harrington Mann and James Torrance. For a time the group had a formal organization and held meetings — William Kennedy was President — but all that was done away with years ago, and the only present relationship of the men of the Glasgow School is that of common sympathy based upon the love of Nature and Art.

Of the men at various times associated with the Glasgow movement, only a few now actually reside in Glasgow. And while there is some loss involved by the break in the intimate association of the men — their influence upon each other and the inspiration growing out of companion-

ship in effort — each of the men who has gone out into the world has become in some measure a center of influence reflecting and disseminating the dominating principles of the movement.

The rise and development of the Glasgow School has been synchronous with the rise and development of the city of Glasgow itself. Dr. Kurtz, for a decade or more a close student not merely of the city's art but of the



THE RETURN OF THE FLOCK
By William Kennedy

municipality, emphasizes the fact that Glasgow has had a phenomenal development from a little village, ill equipped and poverty stricken, to a metropolis of over a million people, rich in wealth and culture. And to this material prosperity with all that is incident to it in the way of privileges and opportunities, to the institution of art exhibitions, and to the rise in fortune and influence of the Glasgow Institute of the Fine Arts, which a coterie of wealthy art collectors fathered, he attributes the working out of the school. The men who were responsible for the material progress were not blind to the necessity of fostering the higher interests, and their well-advised patronage resulted — as such patronage will result under similar circumstances in any community — in a school of art that is an honor to the country, one that has brought it fame the world over. The old saying that no man is a prophet in his own country does not

seem to have applied to the Glasgow men. From the first their merit has been recognized, and their praises have been voiced to the world by their own countrymen, and this home appreciation has had much to do with the fortunes of the movement. A writer in *Blackwood's Magazine* has this to say of the school: "Of late years the most vital art movement in Scotland has been in the west. Although the coterie of painters known



A STUDY, NAGASAKI
By E. A. Hornel

impulses have made themselves felt, and they are such as make for the purely artistic motive and the pictorial expression of thought. The talent of these men is incontestable; they possess great technical power and fine feeling for beauty and character.

"The end of art is the pictorial expression of thought and emotion. The beauty inherent in Nature awaits the illumining vision and skill of the artist to reveal it. In pursuit of this he will respect Nature and her external form the more, because to convey his individual insight he must use the symbols Nature has made common to us all. But he must also mingle with her material forms the leaven of his thought. It is because these twin qualities of form and spirit are combined in a truly remarkable degree in the work of these several contemporary painters that we have designated this present the most poetic moment in the history of Scottish art." This is not eulogy, but fact.

as the Glasgow School does not include all the artistic talent in that city, the name, in virtue of combination and unity of purpose amongst the members, has become a convenient descriptive term. The influences which have called it into being are complex, but the most powerful, undoubtedly, are Whistler's exquisite art (which blends so subtly the great traditions of the past and the wonderful decorative arts of the Far East) and the training several of the Glasgow men received in Paris — though from the pictures alone it is impossible to say which these have been. Desire for form as the basis of art, appreciation of the value of true tone and of the charm of decorative quality, increased regard for unity of effect — these are directions in which the new



WIND-TOSSED
By Alfred Juergens



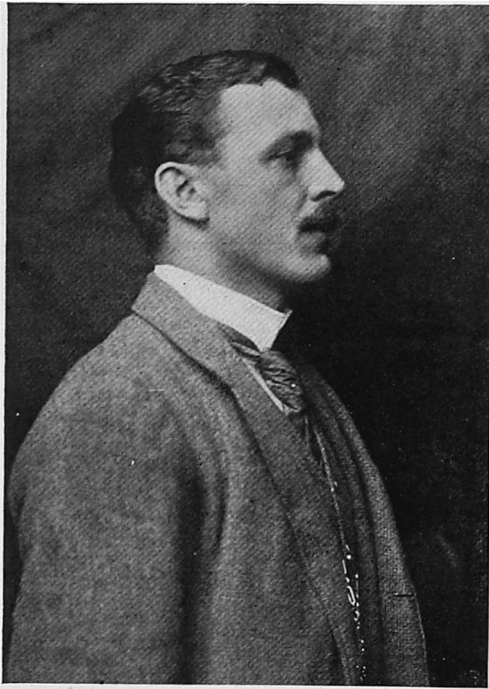
For the rest, an appreciation by Dr. Kurtz will serve the purpose of this notice. Said he in a recent issue of *Academy Notes*: "The men of the Glasgow School are especially noteworthy for their strength and refinement in color, their keen appreciation of values and the feeling for decorative qualities which they involve in their work. They are not copyists of Nature; from Nature they obtain impressions and suggestions, and upon these they graft much of themselves — and the result is their very own! They cannot be designated either as realists, romanticists, idealists, impressionists or symbolists, yet they partake, in a measure, of all — and yet remain themselves — related in serious endeavor, in feeling, and, to some extent, in expression — yet each an individual. And each of these men not only has acquired a captivating kind of technique, but each has something to say in his work; perhaps an interpretation of some mood of Nature, of human character, or merely an expression in beautiful color for the sake of beauty.



A GIPSY MAID
By Stuart Park

"Originally, the art of painting was employed in decoration solely; later, it lent itself to the pictorial representation of things and facts, and out of it grew the alphabet, history, and literature. As it assumed new functions, its decorative qualities became depreciated. Occasionally, artists appeared who brought back something of the fundamental spirit, but most of the painters usurped the field belonging to the litterateur or the topographical map-maker, or both. The Glasgow men, however, have appeared to realize that, in art, decorative quality is essential, and also that there must be involved in art that is to live still further qualities; that it must suggest, must stimulate questioning of Nature and verify the answers; that it must have in it resourcefulness, not only to arouse but to hold the attention and interest; that it must involve a certain amount of mystery, either in the representation itself or in the manner of the representation, in order that it never may become commonplace. It must continually beckon but never be completely overtaken and secured. It must grow in interest, constantly developing new beauties. It must have

a sensitive spiritual character — to live and to be loved. And all this it must owe to its creator — who must possess within himself all that he can hope to involve in his art! These men know this, and that knowledge animates their endeavors.



SIR JAMES GUTHRIE

“Almost every man identified with the Glasgow group seems to have been born a colorist — a colorist at once of strength and refinement. And colorists are not numerous in the world. By a long course of study and practice almost anyone can become a tolerable draughtsman, but a true colorist is a good deal like a true poet — he is not the result of any mere educational system. In richness, intensity, purity, and beauty, often in extreme brilliance, and always in exquisite harmony of color, the Glasgow pictures stand out in any collection in which they may be included. In their subtle use of color these painters often suggest the Japanese: Kiyonaga, Toyohiro, and Utamaro. The Glasgow School even has been accused

of Japanese parentage on one side of the house and descent from painters of the Barbison School on the other — which certainly would be anything but ignoble artistic ancestry.”

M. A. B.

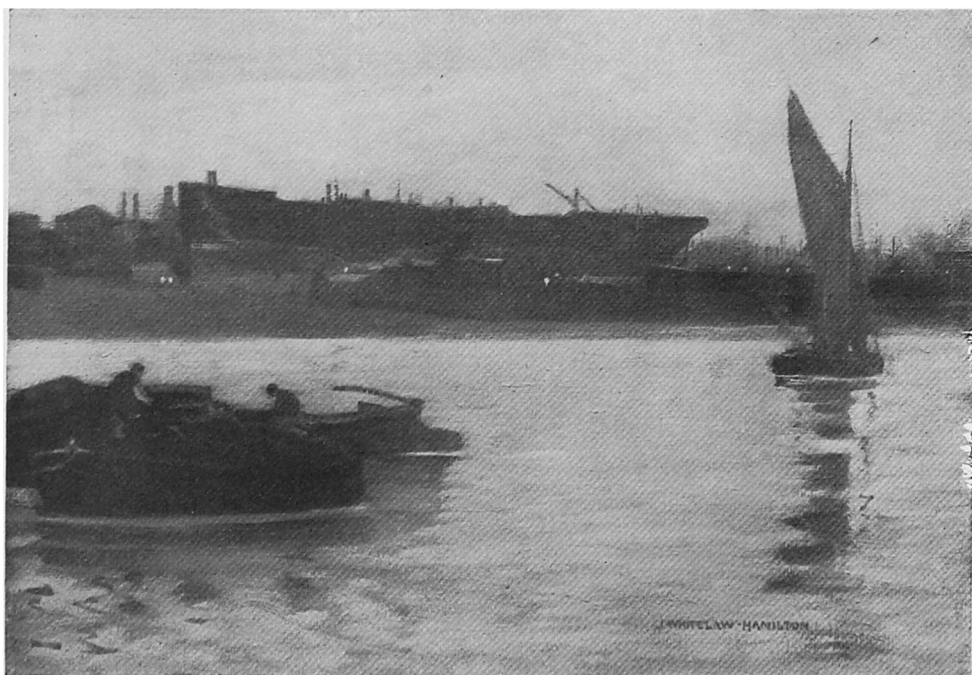
The American consul at Munich has just published, for the edification of the Germans, statistics of the picture export trade from that country to the United States. In the year 1905 paintings in oil and water-colors to the value of \$135,955, were exported to America from Munich alone. In 1904 the value was \$120,228, which shows that the sense of the Bohemian beautiful has increased in America to the extent of \$15,727 in a single year. The exports of pictures to this country from Berlin, the rival of Munich in the art market, offer entertaining parallels and contrasts. Thus in 1905, according to the report of the Consul General in Berlin, the value of paintings sent to the United States from Berlin was \$70,038, or \$65,917 less than Munich. From this comparison, observes a Berlin correspondent with a sigh, it is evident that Munich still holds its place in the hearts of Americans as the greatest art and beer center of Germany.



AYRSHIRE CALVES. By David Gauld



REVERIE. By Edward A. Hornel



A CLYDE SHIPYARD. By J. Whitelaw Hamilton



THE BEND OF THE RIVER. By Grosvenor Thomas